

1919



FIRST ANNUAL EXHIBITION
CONTEMPORARY
INTERNATIONAL ART

THE DALLAS ART ASSOCIATION
DALLAS • TEXAS



JEAN-FRANÇOIS RAFFAËLLI: Place de la Trinité, Paris
Lent by Mr. Josef Stransky

FIRST ANNUAL EXHIBITION

CONTEMPORARY

INTERNATIONAL ART

FOREWORD BY
CHRISTIAN BRINTON

THE ADOLPHUS HOTEL
*November Eighteenth to Twenty-seventh
Nineteen-Nineteen*

THE DALLAS ART ASSOCIATION
DALLAS, TEXAS

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IGNACIO ZULOAGA: *Surprise*
Lent by Mrs. Philip M. Lydig

FOREWORD

By CHRISTIAN BRINTON

THE exhibition of painting and sculpture herewith presented under the auspices of the Dallas Art Association emphasizes two significant points. It is strictly contemporary in character, and is international in scope and appeal. Recognizing the fact that art is a living force, it has been the aim of those entrusted with the selection of these works to offer a survey of current aesthetic activity not alone in America, but in other countries as well. You see assembled within these walls the art of to-day, not that of yesterday. And you are enabled to compare the achievement of native painter and sculptor with what is being accomplished abroad.

In considering the American section of the exhibition, it is essential to bear in mind the fact that, during many arid and precarious decades, there was with us no such thing as a national artistic expression. The geographical isolation of the country, and the stern problems of early conquest and self-preservation in a new land, combined to render the evolution of aesthetic taste in America both difficult and dubious. Historically, American painting, sculpture, and architecture are imported products. The artist of former days took nothing from the Indian, nor had the Indian of the East much to offer. His task was an arduous one. The chief drawbacks at the outset were a lack on the one hand of official recognition and support, and on the other the want of anything

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resembling native tradition and practice such as one meets among the peasant classes of Europe. Our early art was not indigenous. It had for the most part to be brought from overseas instead of springing fresh and strong from the fertile fancy, the deep-rooted sympathies, and the deft, patient hands of simple folk. It arrived fully matured from English and Continental studio or academy in place of struggling upward through the ages from wayside cottage or humble hut among the hills.

Conditions such as these seriously retarded the creation with us of a unified, organic style. And yet though it has taken American art over a century to acquire what may be termed a characteristic physiognomy, there were always hints of hope and promise. Beneath this or that foreign mode or manner could be discerned the presence of qualities which in due course became distinctively American. It is moreover obvious that matters could scarcely have progressed faster than was actually the case. Essentially a social, communal product, American art, like the art of Europe, or the Orient, could not attain national significance until the American people had developed a more pronounced racial consciousness. We could not, in short, boast an American art before we had created a society that could itself be called American.

The three main periods into which our art divides itself are the pre-Revolutionary or Colonial, the Provincial, which lasted until the improvement in transportation facilities placed us in close contact with Europe, and the Cosmopolitan period, the varied fruits of which we are at present engaged in assimilating. Each of these epochs is distinctly defined, and each produced its goodly crop of imitators and its handful of original, veracious talents. It was

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a world of personal hardship and moral rigour which confronted our early, aspiring pioneers of brush and chisel, and they practised their craft with not a little of that asperity and lack of grace which characterised their environment. It is, to the contrary, amid surroundings of comparative affluence and even luxury that the men and women of to-day, most of them foreign trained, have painted the pictures and modelled the statues you have so generously invited to your city.

Beginning tentatively, with many drawbacks, we have at last won our artistic freedom. We at present do virtually as we like in art. We can at will be realists or romanticists, impressionists or expressionists. And yet it is precisely because of this newly acquired liberty that it seems more than ever necessary for us to cherish that spirit of wholesome, forthright nationalism which has persisted through generations of effort and aspiration. It is this quality that you cannot fail to recognize in almost any typically American work of the preceding generation. You note it alike in the genre paintings of Eastman Johnson, in the austere New England coast scenes of Winslow Homer, and in Whistler's portrait of his mother, her clasped hands resting in her lap, her countenance transfused with quiet resignation.

While a few of the older men have been included in the present exhibition, the balance of these canvases are by their more varied and versatile successors. Inness, our premier emotional realist, Theodore Robinson, who first brought to American landscape the freshness of sky and sunlit field, and Twachtman and Hassam among the later impressionistic luminists, eloquently illustrate the development of native outdoor painting. A different note is struck

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by Horatio Walker, who with sober dignity depicts the simple, pious existence of the French Canadian farmer, while with the work of Thomas W. Dewing we find scrupulous academic draughtsmanship suffused by a delicate sensibility that is wholly personal. And among the figure and genre painters will also be found Gari Melchers, clear-eyed and robust, revealing his accustomed joy in well defined form and resonant colour.

If it is from the Frenchman, Degas, that the serious, restrained vision of Miss Cassatt derives, it is likewise to Manet, to Monet, or to our own sturdy Winslow Homer that the younger men have turned for initial inspiration. The majority of them find place in the present exhibition. Here are Robert Henri, Paul Dougherty, Hayley Lever, George Bellows, Ernest Lawson, Frederick C. Frieseke, W. J. Glackens, John Sloan, George Luks, Rockwell Kent, Leon Kroll, and others whose work, once considered advanced, has already taken its approved place in the development of contemporary painting. You will doubtless remark the absence of the ultra modernists, for there are on these walls no examples of cubism, futurism and the like. Their exclusion, it may be added, is in no sense due to lack of sympathy with their aims and efforts, but merely because it was deemed advisable on this particular occasion to present art in its more definite, not its indecisive or experimental stages.

Of American sculpture you have a number of carefully selected works in marble, bronze, or plaster, which together afford an excellent idea of native plastic endeavour. The fountain by Mrs. Gertrude V. Whitney, which until recently was on view at the Palace of Fine Arts, San Francisco, is the most important group

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in the exhibition and is appropriately supplemented by other work of the same artist. Adequate representation has also been accorded the earnest, exalted art of Andrew O'Connor, while from Daniel Chester French is a study for the Lincoln statue, and from Herbert Adams two characteristic bronze statuettes.

Like the painters, the American sculptors also fall into two groups, those who strive for what we may term representation, and those with whom decoration and the desire to achieve a distinct personal style predominate. Prominent among the stylists are Paulanship, Élie Nadelman, Hunt Diederich, and a new recruit to the ranks of American artists, the Dalmatian born Dujam Penić, a friend and associate of the Serbian, Ivan Mestrović. The work of these men adds a new note to American sculpture. Accomplished craftsmen all, they are fast leading native taste away from plastic realism into the realm where beauty of line and form reigns supreme. And with their contribution to the exhibition, as well as that of the younger school of painters, we pass without any sense of abruptness to a consideration of the work of their colleagues from overseas.

However pronounced in personal vision and handling the work of these Europeans may seem, it is always based upon sound artistic traditions, and is always abundantly national in spirit. You can never think of the logical, clear-visioned Manet, the sprightly Raffaëlli, the mystic, sensuous Redon, or Simon, Cottet, La Touche, and Monet as being anything save Frenchmen. Zuloaga and Zubiaurre are Spanish, or, to be more explicit, Spanish Gothic. Fechin and Boris Anisfeld are typically Slavonic, the former an academic realist, the latter a luxuriant decorative fantast

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who toys with colour and form according to the dictates of his vivid native temperament. Boldini, Mancini, and Innocenti are Italian to the core, and yet each and all conform to certain definite standards of attainment we instantly recognize as European, not American.

Back of these men lie facts and forces which serve sharply to differentiate their work from that of our own artists. One is a rich and eloquent racial flavour, the other a power of highly organized creative effort which appears never to forsake them no matter how far they may go along the pathway of independent development. Whatever else the European may lack, he possesses the ability to express not only himself but that larger heritage, social and aesthetic, of which he is but a single exponent. These men seem, in brief, to have solved one of the most difficult of all artistic problems. They have learned how to become individual, and at the same time how to remain national.

In confronting the contribution of these foreigners, whose works have been obtained through the generous co-operation of various private owners, you will not fail to be impressed by two specific points. Consciously or unconsciously you will note in these canvases a vigour and variety of tone, and a strength of design not always manifest in the production of our own artists. Whatever may be the underlying causes for this, it is a matter of fruitful speculation. In any event, it is only by studying native and foreign art simultaneously that these points come to light, and no one who is in any sense serious-minded need shrink from such salutary comparisons. It is for this reason that the foreign works have been invited, and it is for this reason also that they have been placed

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side by side upon these hospitable walls with the achievement of our own men. The inclusion of European art in itself marks a forward step in the evolution of American exhibitions.

You are afforded, in the current display, a stimulating and comprehensive survey of contemporary international art. While necessarily restricted as to quantity, the display presents an eloquent résumé of painting and sculpture as practised to-day in the leading art centres of Europe and America. You cannot stroll about this splendid room without absorbing something of the deeper meaning of colour, form, and design. And at the same time you will have become better acquainted with those special states of feeling, and those subtle reactions to reality, which the creative artist alone has the power to present to us in a language peculiarly his own. In passing from picture to picture, and from statue to statue, you should endeavour in so far as possible to appreciate each individual artist's attitude toward his work. And in particular, you must strive to comprehend something of that inner necessity which impels him to give to the facts of ordinary existence a significance that approaches the universal.

Above all, do not consider these subdued or glowing canvases, and these delicately or vigorously modelled bits of bronze or plaster as isolated things, as belonging to a remote, esoteric realm which has but scant relation to daily life and need. Although certain immature aesthetes would have it so, there is not, and can never be, any divorce between art and actuality. For art itself merely constitutes a portion of that larger aspiration of which beauty in any particular form or guise is but the cherished handmaiden.



ROBERT HENRI: Beatrice

PAINTING

ANDRÉ, ALBERT

- 1 Still-life

ANISFELD, BORIS

- 2 Rebecca at the Well
- 3 Grey Day on the Neva

BELLOWS, GEORGE W.

- 4 Approach to the Bridge, Night

BOGERT, GEORGE H.

- 5 Midsummer Night

BOLDINI, GIOVANNI

- 6 Portrait of Mrs. Philip M. Lydig
Lent by Mrs. Philip M. Lydig

CASSATT, MARY

- 7 Young Women Gathering Fruit

CHANLER, ROBERT WINTHROP

- 8 Screen: Flying Fish
- 9 Screen: Japanese Warriors
- 10 Screen: Flamingos
- 11 Design for Mural Decoration

F I R S T A N N U A L E X H I B I T I O N

CHARMY, E.

12 Flowers

CIARDI, EMMA

13 Villa Rotunda

Lent by the Hon. A. Augustus Healy

COTTET, CHARLES

14 Harbour of Douarnenez

COURBET, GUSTAVE

15 Ornans

COUSE, E. IRVING

16 The Waterfall

DAVEY, RANDALL

17 Girl in Blue

DEARTH, HENRY GOLDEN

18 Birches at Montigny

DEWING, THOMAS W.

19 Before the Mirror

20 Woman in Black

DOUGHERTY, PAUL

21 The Black Squall

22 High Seas

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DU BOIS, GUY PÈNE

23 The Departure

24 The Lawyers

FECHIN, NIKOLAI

25 Lady in Pink

Lent by Mr. William S. Stimmel

26 Portrait of a Russian Actress

Lent by Mr. William S. Stimmel

FERRETTI, ANDREA

27 China and Fruit

FOSTER, BEN

28 Summer Night

FRIESEKE, FREDERICK C.

29 Peace

30 Rouge

Lent by Mrs. Harry Payne Whitney

GENTH, LILLIAN M.

31 Mother and Child

32 The Pool

GLACKENS, WILLIAM J.

33 Child Cutting Paper

Lent by Mrs. Harry Payne Whitney

F I R S T A N N U A L E X H I B I T I O N

HASSAM, CHILDE

34 Sandy Road, Sunset

35 Window in France

HENRI, ROBERT

36 Beatrice

HIGGINS, EUGENE

37 The Return

38 Courtyard of an Old House

HODLER, FERDINAND

39 The Wandering Jew

Lent by Mr. Josef Stransky

HOLMBOE, THOROLF

40 Norwegian Winter Scene

HOMER, WINSLOW

41 A Rocky Coast

Lent by Mrs. Hugo Reisinger

INNESS, GEORGE

42 Meadowland in June

INNOCENTI, CAMILLO

43 The Green Shawl

44 Morning

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- RIX, JULIAN
45 California Valley
- JURRES, J. H.
46 Flying Army
- KEELER, CHARLES
47 Spanish Interior
- KENT, ROCKWELL
48 Landscape
49 Winter
- KROLL, LEON
50 After the Bath
51 Spanish Landscape
- KUEHNE, MAX
52 Gloucester Harbour
53 Maine Coast
- LA TOUCHE, GASTON
54 The Anatomy Lesson
Lent by Mrs. Harry Payne Whitney
55 Sunset at Bruges
Lent by Mr. Edward A. Faust
- LAWSON, ERNEST
56 Landscape

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LEGOUT-GÉRARD, F.

57 Harbour of Concarneau

LEVER, HAYLEY

58 Windy Day

59 Gloucester, Winter

LE SIDANER, HENRI

60 Evening

LIEBERMANN, MAX

61 Beach Scene, Nordwijk

Lent by Mrs. Hugo Reisinger

LINTON, FRANK B. A.

62 The Fool's Finesse

LUKS, GEORGE

63 Paris

MANCINI, ANTONIO

64 The Mandolin

Lent by Mrs. Harry Payne Whitney

MANET, ÉDOUARD

65 The Avenue at Rueil

Lent by Mr. Josef Stransky

D A L L A S A R T A S S O C I A T I O N

MELCHERS, GARI

66 Summer Home

67 Mother and Child

Lent by the Carnegie Institute

MILLER, KENNETH HAYES

68 Landscape

69 The Bather

MILLER, RICHARD E.

70 Day Dreams

MOLARSKY, MAURICE

71 Ballet Dancer

MONET, CLAUDE

72 Garden Pool, Giverny

73 The Thames

Lent by Mr. Edward A. Faust

MONTICELLI, ADOLPHE

74 Venetian Fête

Lent by Mrs. J. Winslow Birby, Jr.

O'MALLEY, POWER

75 Nocturne

PISSARRO, CAMILLE

76 Grey Morning, Rouen

F I R S T A N N U A L E X H I B I T I O N

RAFFAËLLI, JEAN-FRANÇOIS

77 Place de la Trinité, Paris

Lent by Mr. Josef Stransky

78 Flower Seller

Lent by Mr. Albert Eugene Gallatin

REDON, ODILON

79 Spring

Lent by the Worcester Art Museum

ROBINSON, THEODORE

80 Landscape

SARGENT, JOHN S.

81 Nonchaloir

Lent by Mrs. Hugo Reisinger

SCHULTZBERG, ANSHELM

82 Winter Sunset in the Swedish Forest

Lent by the Brooklyn Museum

SIMON, LUCIEN

83 In the Park

Lent by Mrs. Harry Payne Whitney

SISLEY, ALFRED

84 Village in Champagne, Sunset

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SLOAN, JOHN

85 A Window on the Street

SPEICHER, EUGENE

86 Still-life

STERNER, ALBERT

87 Midsummer Idyl

THOMPSON, EDITH BLIGHT

88 Interior

TILTON, OLIVE

89 The Red Hat

TRÜBNER, WILHELM

90 Castle Hemsbach

Lent by Mr. Josef Stransky

TUCKER, ALLEN

91 Southern France

92 Long Shadows

TWACHTMAN, JOHN H.

93 Red Houses

VON STUCK, FRANZ

94 Listening Fauns

Lent by Mr. Edward A. Faust

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- 96 Horses at the Trough
- 97 The Sty Boy

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- 98 Yellow Ledge

WATSON, NAN

- 99 Gladioli

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- 100 Portrait of a Child
Lent by Mrs. Hugo Reisinger
- 101 Rose and Brown
Lent by the Hackley Gallery

ZORN, ANDERS L.

- 102 Portrait of the late Adolphus Busch
Lent by Mrs. Adolphus Busch

ZUBIAURRE, RAMON DA

- 103 Spanish Peasants
Lent by the Worcester Art Museum

ZULOAGA, IGNACIO

- 104 Surprise
Lent by Mrs. Philip M. Lydig

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- 105 Nymph
- 106 Débutante

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- 107 Fountain Figure
- 108 Statuette

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- 109 Portrait Statuette of Mrs. Harry Payne
Whitney
Lent by Mrs. Harry Payne Whitney

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- 113 Après-midi d'un Faun

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- 124 Bacchante

MORTIMER, ELEANOR

- 125 Fountain Figure

NADELMAN, ÉLIE

- 126 The Greek Dancer
Lent by Mrs. Albert Sterner

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- 128 A Slave
- 129 Portrait of Madame X
- 130 The Worker in Iron

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POUPELET, JEANNE

- 134 Femme à sa Toilette

PRAHAR, RENÉE

- 135 Russian Dancer
 - Lent by Mrs. William K. Vanderbilt*
- 136 Gate Posts
 - Lent by Mrs. William K. Vanderbilt*
- 137 Pipe Player
 - Lent by Mrs. Cyril Hatch*

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- 138 The Lilly

ROBERTS, JOHN TAYLOR

- 139 Youth

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140 The Kiss

141 Nymph and Faun

Lent by Mrs. Harry Payne Whitney

ROSALES, E. O.

142 Dancer

Lent by Mrs. Harry Payne Whitney

RUMSEY, CHARLES CARY

143 Bull

144 Dog

SALVATORE, VICTOR

145 Fountain Figure

WHITNEY, GERTRUDE V.

146 Fountain

147 La Chinoise

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155 Landscape

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156 Portrait of Col. J. T. Trezevant

Lent by Mr. Samuel P. Cochran

FRASER, JAMES EARLE

157 The End of the Trail

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GREGORY, JOHN

- 158 Bacchante
Lent by Mrs. Harry Payne Whitney
- 159 Wood Nymph
Lent by Mrs. Harry Payne Whitney

MAC MONNIES, FREDERICK

- 160 Infant Faun

PENIĆ, DUJAM

- 161 Extase
Lent by Mr. Mitchell Samuels

RUMSEY, CHARLES CARY

- 162 The Wave
Lent by the Metropolitan Museum of Art

ST. GAUDENS, AUGUSTUS

- 163 Victory Figure

TROUBETZKOY, PRINCE PAUL

- 164 Portrait Bust of Count Tolstoy



NIKOLAI FECHIN: *Lady in Pink*
Lent by Mr. William S. Stimmel



ÉDOUARD MANET: Avenue at Rueil
Lent by Mr. Josef Stransky



JOHN S. SARGENT: *Nonchalair*
Lent by Mrs. Hugo Reisinger



BORIS ANISFELD: Grey Day on the Neva



CAMILLO INNOCENTI: The Green Shawl



FREDERICK C. FRIESEKE: Peace



HORATIO WALKER: Deo Gratias



MARY CASSATT: Young Women Gathering Fruit



THOMAS W. DEWING: Before the Mirror



ODILON REDON: Spring
Lent by the Worcester Art Museum



WILHELM TRÜBNER: Castle Hemsbach
Lent by Mr. Josef Stransky



GERTRUDE V. WHITNEY: Aviator



GERTRUDE V. WHITNEY: Fountain



DUJAM PENIĆ: Torso



ANDREW O'CONNOR: A Slave



HUNT DIEDERICH: Après-midi d'un Faun



PAUL MANSHIP: Dancing Girl and Gazelles

